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THE MARTYRDOM OF ST. POLYCARP

A SACRED ORATORIO

COMPOSED BY

THE REV. SIR F. A. GORE OUSELEY, BART.,

M.A., MUS. DOC., PRECENTOR OF HEREFORD AND PROFESSOR OF MUSIC
IN THE UNIVERSITY OF OXFORD.

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PREFACE.

ST POLYCARP comes first before us, in the History of the Church, as the venerable Bishop of Smyrna. Irenæus, who was his disciple, does indeed tell us that he had held converse with the Apostles, and with those who had enjoyed the much coveted privilege of seeing the Lord: but of his birthplace, his family, his country, we know nothing whatever. There is a tradition that he was appointed Bishop of Smyrna by St. John himself; and we know that he watched over the see intrusted to him for many years, fulfilling, as the affectionate testimony of Irenæus shows, all the functions of his office faithfully, and at the last bravely following his blessed Master even to the death.

Though it is only a probability that the words spoken by our Lord, through St. John, to the "Angel of the Church at Smyrna," were addressed to St. Polycarp, yet, as it is not unlikely, and as the words are most suitable, we have ventured to use them as an Introduction to the Oratorio. If it is necessary to apologise for putting them into the mouth of an Angel, we may say that as in the Martyrium S. Polycarpi (from which the words are chiefly taken) mention is made of an Angel comforting the aged Bishop before his trial, we have taken the liberty of introducing Angelic voices both here and in the Trio near the end.

The letter on St. Polycarp's Martyrdom is to be found in the Patres Apostolici, and (for the most part) in Eusebius. Its authority, and truth, as a whole, are generally credited: though there may have been some few interpolations—and though some of its statements may seem to savour of credulity and the love of the marvellous.

It was a circular letter written by the Church of Smyrna, especially addressed to the Philomelians, and then to all the Churches of God in the world. As this letter has throughout been carefully followed, it may conduce to the better understanding of the Oratorio if we briefly run through it, and point out our authority for the words we have used.

On the breaking out of the Persecution at Smyrna, the Bishop at first remained quietly in the city; but after a while, yielding to the persuasions of his friends, he removed thence, and betook himself to a country place, at no great distance, where he continued with a few companions. Finding himself still followed by his enemies, he sought another refuge. But even then he was not secure: for they caught two of his servants, one of whom, under torture, confessed the hiding-place of his master. Hereupon they sent soldiers at supper time to take him. And it is at this moment that we have supposed the introductory Choral to be sung. The alarm was given, and the Bishop might yet have escaped; but he chose rather to stay and abide the will of God. Then he met the soldiers, and begged them to eat and drink at his table, and to give him the space of an hour for prayer to God. This ended, they set him on an ass, and led him into the city. And as he went, the people were moved, and so much stir was made in the Theatre, that no one could be heard. But as he entered, a voice from heaven, the story continues, was heard comforting him—"Be strong, and quit thee as a man!" The Proconsul was sitting in judgment, and tried to persuade him to reverence his own grey hairs, and to recant. "Swear," he urged him, "by Cæsar's fortunes, and I will release thee—Curse the Christ!" Then it was that Polycarp made the famous reply, "Eighty and six years have I served Him, nor has He ever done me any wrong—How can I curse my King, my Saviour?" The Proconsul seems to have been struck by his dignity, and to have done all in his power to save him, first by persuasion, then by threats; but the old man stood firm, and all the more confessed himself a Christian. Therefore he was condemned to be burned; and the crowd, when they heard the proclamation, shouted for joy, and cried out, "He is the teacher of impiety; the father of Christians; the overthrower of our gods, who teaches many neither to sacrifice to nor to worship them." Placed at the pile, he begged them not to nail him to the stake, and they consented, and only bound him to it. Then he lifted up his eyes, and gave utterance to that magnificent prayer, a portion of which has been adopted into the Communion Service.

After this, the pile was lighted, but the fire did not touch the Martyr's person, and he remained unburnt in the midst of the flame: at last some of the bystanders bade the executioner kill him with his dagger: and so his soul found rest.

The Amphitheatre in which he suffered is still standing, and men point out the spot where it is said his body was buried.

The scene of the Oratorio is first laid at the retreat of St. Polycarp, in the neighbourhood of Smyrna; and afterwards changes to the Amphitheatre.

THE MARTYRDOM OF ST. POLYCARP.

*The retreat of St. Polycarp in the neighbourhood
of Smyrna.*

OVERTURE.

RECITATIVE (*Contralto*).—THE ANGEL.

These things saith the First and the Last,
which was dead and is alive: I know thy works
and tribulation and poverty, but thou art rich.

—*Rev.* ii. 8, 9.

AIR.

Fear none of those things which thou shall
suffer. Be thou faithful unto death, and I will
give thee a crown of Life.—*Rev.* ii. 10.

CHORAL (*supposed to be sung by the Christians
in the fields*).

FIRST SEMI-CHORUS.

O! Father, hear! Thy children cry:
Thou triest us: the foes are nigh!
Give strength to those who fear Thy name;
Let steadfast hearts Thy praise proclaim;
Tho' foes may threaten sword or fire,
Tho' Thou a Martyr's blood require:

SECOND SEMI-CHORUS.

What Thou hast given we resign:
Our life, our hopes, our souls are Thine!
We hold them but as lent by Thee,
The servants of Thy will to be:
Through Thee, we heed nor joy nor pain:
To live is Christ, to die is gain:

FULL CHORUS (*Eight voices*).

Abiding in the lonely field,
Thy mighty arm alone our shield,
We wait Thy will: if life be ours,
Oh! guide us through its trying hours:
If martyrdom our lot must be,
Let death be lost in victory.

CHORUS OF CHRISTIANS.

My father! we are discovered; lo! the bands
of the heathen approach to pollute the sanctuary
of God, and to take thee away from thy children.

MARCH OF THE HEATHEN.

RECITATIVE (*Bass*).—ST. POLYCARP.

What would ye with an old and life-worn man?
I fear you not, do with me as ye will:
Ye can do naught! the will of God be done!

AIR.

Yet let me pray for a short space, my friends:
The while ye feast upon my homely cheer,
I grudge ye nought—may He your sins forgive!
I blame you not—the will of God be done!

Scene changes to the Amphitheatre at Smyrna.

RECITATIVE (*Tenor*).

A BYSTANDER.

Behold! the Christians appear, and the people
are enraged at the sight of them; they cry
furiously to one another, and encourage them-
selves in mischief. Hark to them!

CHORUS OF PAGANS.

Destroy the foes of the gods. No longer shall
they escape us. Down with the foes of the
gods! their chief shall die.

RECITATIVE (*Contralto*).

THE ANGEL.

Thus saith the Lord, the Lord of Hosts, before
whom I serve: Be strong, Polycarp, and quit
thee as a man.

DUET (*Tenor and Bass*).

THE PROCONSUL AND ST. POLYCARP.

PROCONSUL.

Swear by Cæsar's fortunes : curse the Nazarene.

POLYCARP.

I cannot swear ; I am a Christian.

PROCONSUL.

I will let thee go if thou wilt curse the Nazarene.

POLYCARP.

Eighty and six years have I served the Christ,
nor did He ever do me wrong. How can I curse
my King ? How can I revile my Redeemer ?

PROCONSUL.

I can set lions upon thee, if thou wilt not turn.

POLYCARP.

I cannot turn from the better to the worse : I
am a Christian.

PROCONSUL.

If thou fearest not the lions, thou shalt be
burned with fire.

POLYCARP.

Thy fire is for a moment, and soon is quenched.
Thou dost not wot of a fire that never shall be
quenched, that burns for ever and ever. Do that
thou wilt !

RECITATIVE (*Tenor*).

THE PROCONSUL.

Ye heralds, do your duty. Proclaim Polycarp
a Christian !

CHORAL RECITATIVE.

THE HERALDS.

Polycarp confesses himself a Christian !

DOUBLE CHORUS OF CHRISTIANS
AND PAGANS.

PAGANS.

He taught impiety ; he is the father of
Christians ; he taught them not to sacrifice,
nor to worship the gods !

CHRISTIANS.

He taught us piety ; he is indeed our father ;
he hath overthrown their gods ; he hath exalted
the Christ.

AIR (*Bass*).—ST. POLYCARP.

O Lord God Almighty ! God of Angels and of
Power ! and of all the just who live before Thee !
I bless Thee for that Thou hast thought me
worthy of this day and hour : that I should take
part in the number of Thy Martyrs, in the cup
of Thy Christ : for the Resurrection unto Life
Eternal, that I might be received before Thee
this day, a sacrifice well pleasing in Thy sight.
Wherefore for all these things I praise Thee,
I bless Thee, I glorify Thee, with Thy eternal
well-beloved Son : to whom, with Thee and with
the Holy Ghost, be glory, now and evermore.

RECITATIVE (*Tenor*).—THE PROCONSUL.

Away with him to the flames ! It is not fit
that he should live !

CHORUS OF PAGANS.

Away with him to the flames !

SYMPHONY.

TRIO (*Trebles*).—THREE ANGELS.

In the sight of the unwise he seemed to die,
and his departure is taken for misery : but he is
at peace.—*Wisd.* iii. 2, 3.

CHORUS OF CHRISTIANS.

He is at peace ! Therefore we praise Thee ;
therefore we bless Thee, we glorify Thee, O
Father ! To whom with Thy Eternal Son, and
with the Holy Ghost, be glory and thanks for
evermore.

DOUBLE CHORUS.

Amen.

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THE MARTYRDOM OF ST. POLYCARP.

Nº 1. OVERTURE.

Rev^d Sir F. A. G. Ouseley. Bart

Allegro.

PIANO.

ff *mf* *p*

ff *mf*

ff

Ped. *

Ped. *

Ped. *

First system of musical notation. The right hand features a melodic line with eighth-note runs and slurs. The left hand plays a steady eighth-note accompaniment. A *Ped.* (pedal) marking is present in the left hand, and a decorative asterisk is at the end of the system.

Second system of musical notation. Similar to the first, with eighth-note patterns in both hands. A *Ped.* marking is in the left hand, and a decorative asterisk is at the end of the system.

Third system of musical notation. The right hand has chords and some melodic movement. The left hand continues with eighth-note accompaniment.

Fourth system of musical notation. The right hand has more complex melodic lines with slurs. The left hand has eighth-note accompaniment. A *mf* (mezzo-forte) marking is in the left hand.

Fifth system of musical notation. The tempo instruction *Un poco meno mosso.* is written above the staff. The right hand has chords and some melodic movement. The left hand has eighth-note accompaniment. A *p* (piano) marking is in the left hand, and the word *cantabile* is written above the staff.

Sixth system of musical notation. The right hand has chords and some melodic movement. The left hand has eighth-note accompaniment.





First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. A *Ped.* (pedal) marking is present under the first measure, and an asterisk (*) is placed under the third measure.

Second system of musical notation, measures 5-8. The melodic line continues with grace notes and slurs. The left hand maintains the eighth-note accompaniment. A *p.* (piano) marking is placed under the fifth measure.

Third system of musical notation, measures 9-12. The right hand plays a series of chords and moving lines. The left hand continues with the eighth-note accompaniment.

Fourth system of musical notation, measures 13-16. The right hand has a melodic phrase with a *pp* (pianissimo) marking. The left hand features a more active accompaniment with slurs and ties. A *p* (piano) marking is placed under the thirteenth measure.

Un poco meno mosso.
Fifth system of musical notation, measures 17-20. The tempo instruction "Un poco meno mosso." is written above the staff. The right hand has a melodic line with a *p* (piano) marking. The left hand features a *cantabile* (cantabile) marking and a *p* (piano) marking. The music is in D major (two sharps).

Sixth system of musical notation, measures 21-24. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. The music remains in D major.



Nº 2. RECIT. THESE THINGS SAITH THE FIRST AND THE LAST.

THE ANGEL, CONTRALTO.

These things saith the First and the Last—

PIANO. *f*

Lento. ♩ = 72.

— which was dead and is a - live I know thy

works and tri - bu - la - tion and po - - ver -

p

-ty, But thou art rich.

p *pp*

Nº 3. AIR. FEAR NONE OF THOSE THINGS.

Andantino. THE ANGEL. CONTRALTO.

PIANO. *p*

Fear none of those things which thou shalt

suf - fer, fear none of those things, fear

none of those things which thou shalt suf-fer, which thou shalt suf-fer, which thou

shalt suf - fer, fear none of those

things which thou shalt suf - fer, fear

none of those things, fear none of those things which thou shalt

suffer, which thou shalt suf - fer, which thou shalt suf - fer, Be thou faith - ful un - to

rall. *a tempo* *CTESC.*

death and I will give thee a crown of

Life, a crown of Life.

trm

Fear none of those
dim. *p*
 things which thou shalt suf - fer, fear
 none of those things, fear none of those things which thou shalt
 suffer, which thou shalt suf-fer, which thou shalt suf - fer; Be thou

faith - - ful un - - to death, and I will give thee a

crown of Life, a crown of

pp *rall.*

Life.

a tempo *dim.* *pp*

№ 4. SYMPHONY.

Moderato.

PIANO. *p*

Nº 5. CHORALE. O FATHER HEAR.

Supposed to be sung by the Christians in the fields.

1st STANZA.†)*Tempo di Corale.*

SOPRANO. O Fa-ther hear: Thy Chil-dren cry: Thou tri-est us the foes are nigh—

ALTO. O Fa-ther hear: Thy Chil-dren cry: Thou tri-est us the foes are nigh—

TENOR. O Fa-ther hear: Thy Chil-dren cry: Thou tri-est us the foes are nigh—

BASS. O Fa-ther hear: Thy Chil-dren cry: Thou tri-est us the foes are nigh—

PIANO. *Tempo di Corale. ♩ = 60.*

Give strength to those who fear Thy name: Let stead-fast hearts Thy praise pro - claim:

Give strength to those who fear Thy name: Let stead-fast hearts Thy praise pro - claim:

Give strength to those who fear Thy name: Let stead-fast hearts Thy praise pro - claim:

Give strength to those who fear Thy name: Let stead-fast hearts Thy praise pro - claim:

Though foes may threaten sword or fire: Though Thou a Mar-tyr's blood re - quire.

Though foes may threaten sword or fire: Though Thou a Mar-tyr's blood re - quire.

Though foes may threaten sword or fire: Though Thou a Mar-tyr's blood re - quire.

Though foes may threaten sword or fire: Though Thou a Mar-tyr's blood re - quire.

†) The 1st stanza to be sung by half the Chorus, the 2nd by the other half, and the 3rd stanza by the whole together.

What Thou hast giv-en we re - sign: Our life, our hopes, our souls are Thine:

What Thou hast giv-en we re - sign: Our life, our hopes, our souls are Thine:

What Thou hast giv-en we re - sign: Our life, our hopes, our souls are Thine:

What Thou hast giv-en we re - sign: Our life, our hopes, our souls are Thine:

We hold them but as lent by Thee: The ser-vants of Thy will to be:

We hold them but as lent by Thee: The ser-vants of Thy will to be:

We hold them but as lent by Thee: The ser-vants of Thy will to be:

We hold them but as lent by Thee: The ser-vants of Thy will to be:

Through Thee we heed nor joy nor pain: To live is Christ, to die is gain.

Through Thee we heed nor joy nor pain: To live is Christ, to die is gain.

Through Thee we heed nor joy nor pain: To live is Christ, to die is gain.

Through Thee we heed nor joy nor pain: To live is Christ, to die is gain.

CHORUS I.

CHORUS II.

A - bid - ing in the lone - ly field: Thy migh - ty Arm a - lone our shield:

A - bid - ing in the lone - ly field: Thy migh - ty Arm a - lone our shield:

A - bid - ing in the lone - ly field: Thy migh - ty Arm a - lone our shield:

A - bid - ing in the lone - ly field: Thy migh - ty Arm a - lone our shield:

A - bid - ing in the lone - ly field: Thy migh - ty Arm a - lone our shield:

A - bid - ing in the lone - ly field: Thy migh - ty Arm a - lone our shield:

A - bid - ing in the lone - ly field: Thy migh - ty Arm a - lone our shield:

A - bid - ing in the lone - ly field: Thy migh - ty Arm a - lone our shield:

A - bid - ing in the lone - ly field: Thy migh - ty Arm a - lone our shield:

A - bid - ing in the lone - ly field: Thy migh - ty Arm a - lone our shield:

We wait Thy Will; if Life be ours; O guide us through its try - ing hours:

We wait Thy Will; if Life be ours; O guide us through its try - ing hours:

We wait Thy Will; if Life be ours; O guide us through its try - ing hours:

We wait Thy Will; if Life be ours; O guide us through its try - ing hours:

We wait Thy Will; if Life be ours; O guide us through its try - ing hours:

We wait Thy Will; if Life be ours; O guide us through its try - ing hours:

We wait Thy Will; if Life be ours; O guide us through its try - ing hours:

We wait Thy Will; if Life be ours; O guide us through its try - ing hours:

We wait Thy Will; if Life be ours; O guide us through its try - ing hours:

We wait Thy Will; if Life be ours; O guide us through its try - ing hours:

If Martyr - dom our lot must be; Let Death be lost in Vic - to -

If Martyr - dom our lot must be; Let Death be lost in Vic - to -

If Martyr - dom our lot must be; Let Death be lost in Vic - to -

If Martyr - dom our lot must be; Let Death be lost in Vic - to -

If Martyr - dom our lot must be; Let Death be lost in Vic - to -

If Martyr - dom our lot must be; Let Death be lost in Vic - to -

If Martyr - dom our lot must be; Let Death be lost in Vic - to -

If Martyr - dom our lot must be; Let Death be lost in Vic - to -

No 6.

Allegro agitato.

-ry.

-ry.

-ry.

-ry.

-ry.

-ry.

-ry.

-ry.

Allegro agitato. ♩ = 132.

pp

musical score for piano and orchestra, page 16. The score is written in G major (one sharp) and 4/4 time. The piano part features complex arpeggiated figures in the right hand and a steady bass line in the left hand. The orchestra part consists of four staves (flute, oboe, violin, and cello/bass), all of which are mostly silent, indicated by whole rests. The piano part includes dynamic markings: *cresc. a poco a poco* and *cresc. - sempre - al - ff*.

My Fa - ther we are dis - cov - er - ed; lo! the

My Fa - ther we are dis - cov - er - ed;

My Fa - ther we are dis - cov - er - ed; lo! the

My Fa - ther we are dis - cov - er - ed;

bands of the hea - then ap - proach! They ap -

lo! the bands of the hea - then ap - proach!

bands of the hea - then ap - proach! They ap -

lo! the bands of the hea - then ap - proach!

CRESC.
 -proach to pol-lute the Sanc - tu - a - ry of God: and to
 -proach to pol-lute the Sanc - tu - a - ry of God: and to
 and to

CRESC.
 CRE - SCEN - da - malta
 * Ped. *

fff
 take thee a-way from thy chil - dren!
 take thee a-way from thy chil - dren!
 take thee a-way from thy chil - dren!
 take thee a-way from thy chil - dren!
 take thee a-way from thy chil - dren!

ff
 Ped. * Ped. * Ped.

rall. un poco

Nº 7. MARCH.

Tempo di Marcia. ♩ = 96.

The musical score is written for piano and consists of five systems of staves. Each system contains a grand staff with a treble and bass clef. The notation includes various musical symbols such as treble and bass clefs, time signatures, dynamic markings (ff, p, mf, f), articulation marks (trills, slurs), and triplets. The music is written in a complex, multi-measure style.

System 1: The first system begins with a trill in the right hand. The left hand has a series of chords. The dynamic marking *ff* is present.

System 2: The second system features triplets in both hands. The right hand has a melodic line with triplets, and the left hand has chords with triplets.

System 3: The third system starts with a *p* (piano) dynamic marking. It includes triplets and slurs. The right hand has a melodic line, and the left hand has chords.

System 4: The fourth system begins with a *mf* (mezzo-forte) dynamic marking. It includes triplets and slurs. The right hand has a melodic line, and the left hand has chords. The word *CRISC.* is written above the right hand.

System 5: The fifth system starts with a *f* (forte) dynamic marking. It includes triplets and slurs. The right hand has a melodic line, and the left hand has chords. The dynamic marking *p* (piano) appears later in the system.

First system of the musical score. The right hand features a melodic line with eighth and sixteenth notes, including a trill (tr) at the end. The left hand plays a bass line with triplets of eighth notes. Dynamics include *mf* and *f*. A crescendo hairpin is visible between the first and second measures.

Second system of the musical score. The right hand has a melodic line with a trill (tr) at the beginning. The left hand continues with a bass line. Dynamics include *p*. A crescendo hairpin is present in the first measure.

Third system of the musical score. The right hand has a melodic line. The left hand has a bass line. Dynamics include *f* and *mf*. The system includes the lyrics "СРЕ -", "СЕН -", and "да" under the right hand's notes.

Fourth system of the musical score. The right hand has a melodic line. The left hand has a bass line. Dynamics include *f*, *mf*, and *fz*.

Fifth system of the musical score. The right hand has a melodic line. The left hand has a bass line. Dynamics include *ff*.

This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 4/4.

- System 1:** Features a complex texture with many triplets in both hands. The right hand has a melodic line with triplets, while the left hand has a more rhythmic accompaniment with triplets.
- System 2:** Continues the triplet patterns. A *p* (piano) dynamic marking appears in the right hand towards the end of the system.
- System 3:** Includes a *f* (forte) dynamic in the left hand and a *ff* (fortissimo) dynamic in the right hand. A *p* dynamic is also present in the right hand.
- System 4:** Features a *f* dynamic in the left hand and a *ff marc.* (fortissimo marcato) dynamic in the right hand. The right hand has a more active, accented melody.
- System 5:** Includes a *Ped.* (pedal) marking with an asterisk (*) below the staff. The notation shows sustained chords and triplets.
- System 6:** Features a *fff* (fortississimo) dynamic in the left hand. A *Ped.* marking with an asterisk (*) is at the bottom of the system.

Nº 8. RECIT. WHAT WOULD YE WITH AN OLD AND LIFE-WORN MAN.

Larghetto. ♩ = 66. ST. POLYCARP.

What would ye with an

old and life - worn man? I flee ye not, do

with me as ye will: Ye can do nought!

Più presto.

Adagio.

The will of God be done. —

Adagio.

p *pp* L.H. *Ped.*

6997

Nº 9. AIR. YET LET ME PRAY.

Andantino. ♩ = 56.

PIANO.

*sempre legato**p*

The musical score is written for piano and voice. It begins with a treble and bass staff for the piano, followed by a vocal line. The tempo is marked 'Andantino' with a quarter note equal to 56 beats. The key signature has one flat (B-flat). The piano accompaniment features a flowing, arpeggiated texture in the right hand and a more rhythmic, chordal texture in the left hand. The vocal line is simple and lyrical, with lyrics written below the notes. The score is divided into three systems, each with piano and vocal staves. The lyrics are: 'Yet let me pray for a short space my friends,' followed by 'yet let me pray, yet let me pray for a'.

Yet let me pray for a short space my friends,

yet let me pray, yet let me pray for a

short space my friends, the while ye feast, the

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The lyrics are "short space my friends, the while ye feast, the". The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line.

while ye feast up - on my home - - ly cheer:

The second system of the musical score. The vocal line continues with the lyrics "while ye feast up - on my home - - ly cheer:". The piano accompaniment continues with similar patterns, including a trill in the right hand.

Yet let me

The third system of the musical score. The vocal line has a short rest followed by the lyrics "Yet let me". The piano accompaniment continues with eighth-note chords.

pray.

The fourth system of the musical score. The vocal line has a short rest followed by the lyrics "pray.". The piano accompaniment continues with eighth-note chords.

I grudge ye nought,

may He your sins for - give, may He your sins for -

- give, I blame you not, I blame you not; The

will of God, the will of God be done.

colla voce *rall.* *a tempo*

Nº 10. RECIT. BEHOLD, THE CHRISTIANS APPEAR.

A BYSTANDER.

Be - hold, the Chris - tians ap - pear, and the

PIANO. *f*

peo-ple are en-rag-ed at the sight of them! They cry fu-rious-ly to one an-o-ther,

and en-cou-rage themselves in mis-chief; Hark — to them!

Segue Chorus.

Nº 11. DOUBLE-CHORUS OF PAGANS. DESTROY THE FOES OF THE GODS.

Agitato.

SOPRANO.

ALTO.

TENOR.

BASS.

SOPRANO.

ALTO.

TENOR.

BASS.

Agitato. ♩ = 120.

ff

De-destroy the

De-destroy the

De-destroy the

De-destroy the

De-destroy the

De-destroy the

De-destroy the

De-destroy the

De-destroy the

De-destroy the

[illegible]

lon - ger shall they es - cape us: Down with the

lon - ger shall they es - cape us: Down with the foes of the gods,

lon - ger shall they es - cape us: Down with the

-cape us, shall they es - cape us: Down with the foes of the

-cape us, shall they es - cape us: Down with the

-cape us, shall they es - cape us: Down with the

-cape us, shall they es - cape us: Down with the

Down with the foes of the

foes of the gods, down with the foes, down with the

down with the foes of the gods, down,

Down with the foes of the gods, the foes of the gods,

Down with the foes of the gods,

Down with the foes of the gods,

foes of the gods, down with the foes of the gods,

foes of the gods, down,

gods, down with the foes of the gods, foes of the gods,
 foes of the gods, down, down,
 down with the foes of the gods, down with the foes,
 down with the foes of the gods, down with the foes of the
 down with the foes, down with the foes, down with the
 down, down with the foes
 foes of the gods, the foes of the gods, their Chief shall
 down with the foes of the gods, their Chief shall
 down with the foes of the gods, of the gods, their Chief shall
 gods, foes of the gods, their Chief shall
 gods, the foes of the gods, their Chief shall
 down with the foes of the gods, their Chief shall
 foes, foes of the gods, their Chief shall
 of the gods, foes of the gods, their Chief shall

die; De - stroy the foes of the gods, de -
 die, their Chief shall die, their Chief
 die; De - stroy the foes of the gods, de -
 die, their Chief shall die, their Chief
 die; De - stroy the foes of the gods, de -
 die, their Chief shall die, their Chief
 -stroy the foes of the gods; Down with the foes of the
 shall die; Down with the
 -stroy the foes of the gods; Down with the
 shall die; Down with the
 -stroy the foes of the gods; Down with the
 shall die; Down with the
 -stroy the foes of the gods; Down with the
 shall die; Down with the

[illegible]

Nº 12. RECIT. THUS SAITH THE LORD.

Andante. ♩ = 66.

PIANO. *pp*

The piano introduction is in B-flat major, 4/4 time, marked Andante (♩ = 66). It features a delicate texture with the right hand playing chords and single notes, and the left hand providing a harmonic accompaniment with chords and moving lines. The piece begins with a series of chords in the right hand, followed by a more active melodic line in the right hand and a supporting bass line in the left hand.

THE ANGEL. CONTRALTO.

Thus — saith the

colla voce

The vocal entry for the Contralto Angel begins with a sustained note on the word 'Thus', followed by a melodic phrase. The piano accompaniment is marked *colla voce* and provides a harmonic support for the vocal line. The music is in B-flat major and 4/4 time.

Lord, the Lord of Hosts, be - fore Whom I serve; "Be

The vocal line continues with the words 'Lord, the Lord of Hosts, be - fore Whom I serve;'. The piano accompaniment features chords and moving lines in both hands, supporting the vocal melody. The music is in B-flat major and 4/4 time.

strong Po-lycarp and quit thee as a man."

The vocal line continues with the words 'strong Polycarp and quit thee as a man.' The piano accompaniment includes trills (tr) in the right hand and a steady bass line in the left hand. The music is in B-flat major and 4/4 time.

The piano accompaniment concludes the piece with a series of chords and moving lines in both hands. The music is in B-flat major and 4/4 time.

Nº 13. DUET. SWEAR BY CÆSAR'S FORTUNES.

Allegretto con moto.

TENOR. 

BASS. 

PIANO. *Allegretto con moto. ♩ = 160.*
mf 

THE PROCONSUL.

Swear by Cæ - - sar's for - tunes,



Curse the Na - - za - rene:



Swear by Cæ - sar's for - - - tunes,

Curse the Na - za - rene:

cresc. *ff*

I can - not

dim. *pp*

Swear by

swear, I can - not swear,

Cæ - sar's for - tunes, Curse the

I can - not, can - not swear;

Na - za - rene:

ff *dim.*

I can - not swear,

pp

I can - not swear, I

ff

am a Chris - - - tian!

The first system of the musical score. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains the lyrics "am a Chris - - - tian!". The middle staff is a piano accompaniment with a bass clef, featuring a series of chords and moving lines. The bottom staff is another piano accompaniment with a bass clef, featuring a series of chords and moving lines.

I will let thee go, I will let thee

The second system of the musical score. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains the lyrics "I will let thee go, I will let thee". The middle staff is a piano accompaniment with a bass clef, featuring a series of chords and moving lines. The bottom staff is another piano accompaniment with a bass clef, featuring a series of chords and moving lines.

go if thou wilt curse the Na - - za - rene;

The third system of the musical score. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains the lyrics "go if thou wilt curse the Na - - za - rene;". The middle staff is a piano accompaniment with a bass clef, featuring a series of chords and moving lines. The bottom staff is another piano accompaniment with a bass clef, featuring a series of chords and moving lines.

The fourth system of the musical score. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The middle staff is a piano accompaniment with a bass clef, featuring a series of chords and moving lines. The bottom staff is another piano accompaniment with a bass clef, featuring a series of chords and moving lines.

Eigh - ty and six — years have I serv - - ed the

Christ, Nor did He ev - er do me wrong, —

— nor did He ev - er do — me — wrong; How

can I — curse my King? How — can I re - vile — my Re -

- deem - - er.

mf

This system contains the first two staves of music. The vocal staff (top) has a whole rest followed by a half note. The piano staff (bottom) begins with a half note, followed by a series of eighth notes and sixteenth notes, marked with a mezzo-forte (*mf*) dynamic.

I can set li - - ons up - on thee,

p

This system contains the third and fourth staves. The vocal staff continues with a half note and a quarter note. The piano staff features a series of eighth notes and sixteenth notes, marked with a piano (*p*) dynamic.

if thou wilt not turn;

Do

sf

This system contains the fifth and sixth staves. The vocal staff has a half note and a quarter note. The piano staff continues with eighth and sixteenth notes, marked with a sforzando (*sf*) dynamic. The word "Do" appears at the end of the vocal line.

so, I can - not turn from the

This system contains the seventh and eighth staves. The vocal staff has a half note and a quarter note. The piano staff continues with eighth and sixteenth notes.

bet - ter to the worse;

f

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking of *f* (forte).

This system contains the second system of music, continuing the vocal and piano parts from the first system.

ff

I am a Chris - - - tian!

ff

This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a dynamic marking of *ff* (fortissimo).

fp

This system contains the fourth system of music. It features a piano accompaniment with a dynamic marking of *fp* (fortissimo piano).

If thou fear - - est not the

mp

li - ons, Thou shalt be burn - ed with

fire, If thou fear - - est not the

li - - - ons, Thou shalt be burn - ed with

fire.

ff *dim.*

I can - not turn from the bet-ter to the

Thou shalt be burn - ed if thou wilt not

worse, I can - not, — can - not —

turn, thou shalt be burn - ed with fire;

turn,

ff

dim. *pp*

Thy fire is for a mo - ment, and soon is quench - ed;

f *sf* *p* *f*

Thou

dost not wot of a fire that

nev - er shall be quench - - ed, that burns

The first system of the musical score consists of four measures. The vocal line (soprano and alto) has whole notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A fortissimo (fff) dynamic marking is present in the piano part at the start of the fourth measure.

for ev - - er and ev - - - er.

The second system consists of four measures. The vocal line continues with whole notes, including a long note in the fifth measure. The piano accompaniment maintains the eighth-note pattern in the right hand and quarter-note pattern in the left hand.

The third system consists of four measures. The vocal line is silent. The piano accompaniment continues with the established rhythmic patterns. The right hand features a melodic line with eighth notes, while the left hand plays a steady quarter-note accompaniment.

The fourth system consists of four measures. The vocal line is silent. The piano accompaniment continues with the established rhythmic patterns. A piano (p) dynamic marking is present in the piano part at the start of the fourth measure.

pp

pp

p *rall.* *a tempo*

Do — that thou wilt.

a tempo

rall.

rall.

pp

Nº 14. RECIT. YE HERALDS DO YOUR DUTY.

Allegro. THE PROCONSUL.

PIANO. *ff*

Ye heralds do your du - ty;

Proclaim Po - ly-carp a Chris-tian!

Nº 15. CHORAL RECIT. POLYCARP CONFESSES HIMSELF.

Allegro.

PIANO. *ff*

CHORUS of HERALDS.

TENOR.

BASS.

Po - lycarp con-fess-es him-self a Chris - tian!

Po - lycarp con-fess-es him-self a Chris - tian!

ff

Segue Chorus.

Nº 16. DOUBLE CHORUS. HE TAUGHT IMPIETY.

Allegro non troppo.

SOPRANO.

ALTO.

TENOR.

BASS.

Chorus of Pagans.

He taught im - pi - e - ty; He is the Fa - ther of Chris - tians, he

He taught im - pi - e - ty; He is the Fa - ther of Chris - tians, he

He taught im - pi - e - ty; He is the Fa - ther of Chris - tians, he

He taught im - pi - e - ty; He is the Fa - ther of Chris - tians, he

SOPRANO.

ALTO.

TENOR.

BASS.

Chorus of Christians.

Allegro non troppo. ♩ = 108.

PIANO.

is the Fa - ther of Chris - tians!

is the Fa - ther of Chris - tians!

is the Fa - ther of Chris - tians!

is the Fa - ther of Chris - tians!

f He taught us*f* He taught us*f* He taught us*f* He taught us

pi - e - ty; He is in-deed our Fa - ther, he is in-deed our Fa - ther!
 pi - e - ty; He is in-deed our Fa - ther, he is in-deed our Fa - ther!
 pi - e - ty; He is in-deed our Fa - ther, he is in-deed our Fa - ther!
 pi - e - ty; He is in-deed our Fa - ther, he is in-deed our Fa - ther!

He is the Fa - ther of Chris - tians, he is the Fa - ther of
 He is the Fa - ther of Chris - tians, he is the Fa - ther of
 He is the Fa - ther of Chris - tians, he is the Fa - ther of
 He is the Fa - ther of Chris - tians, he is the Fa - ther of

Christians! He taught them

Christians! He taught them

Christians! He taught them

Christians! He taught them

He is in-deed our Fa-ther, he is in-deed our Fa-ther!

He is in-deed our Fa-ther, he is in-deed our Fa-ther!

He is in-deed our Fa-ther, he is in-deed our Fa-ther!

He is in-deed our Fa-ther, he is in-deed our Fa-ther!

He is in-deed our Fa-ther, he is in-deed our Fa-ther!

not to sa-cri-fice, nor to wor-ship the gods!

not to sa-cri-fice, nor to wor-ship the gods!

not to sa-cri-fice, nor to wor-ship the gods!

not to sa-cri-fice, nor to wor-ship the gods!

He hath o-ver-thrown their

He hath o-ver-thrown their

He hath o-ver-thrown their

He hath o-ver-thrown their

Più mosso.

He taught them not to sa - cri - fice, nor to—

gods, he hath ex - alt - ed the Christ!

gods, he hath ex - alt - ed the Christ!

gods, he hath ex - alt - ed the Christ!

gods, he hath ex - alt - ed the Christ!

Più mosso. ♩ = 144.

He taught them not to sa - cri - fice, nor to wor - ship the

wor - ship the gods, he taught them not to sa - - cri -

He hath o - ver - thrown their

L.H.

gods, nor to wor-ship the gods, to wor-ship the gods, He taught them
 - fice, nor to wor-ship the gods, to wor-ship the gods, nor to
 He taught them He taught them not to sa-cri-fice, nor to wor-ship the gods,
 He hath o-ver-thrown their gods,
 gods!
 He hath
 not to sa-cri-fice, nor to wor-ship the
 wor-ship, nor to wor-ship the gods, nor to
 not to sa-cri-fice, nor to wor-ship the gods, nor to
 nor to wor-ship the gods, nor to wor-ship, to
 o-ver-thrown their gods,

gods. He taught them not to sa - - - cri - -

wor - ship the gods,

wor-ship the gods,

wor - ship the gods,

He hath o-ver-thrown their gods, he hath ex - alt - ed the

He hath o - ver - thrown their

- fice!

He taught them not to sa - - - cri - - - fice!

Christ, he hath ex - alt - ed, ex - alt - ed the Christ, he

He hath o-ver-thrown their gods, he hath ex - alt - ed the Christ, he

gods, he hath o-ver-thrown their gods, their gods,

He taught them not to sa - - - cri - - - fice, to sa - cri -
 hath ex - alt - ed, ex - alt - ed, ex - alt - ed the Christ, ex - alt - ed the
 hath ex - alt - ed, ex - alt - ed the Christ, the
 he hath o-verthrown their gods, he hath ex - alt - ed the Christ, the Christ,

He taught them not to sa - - -
 - fice!
 Christ; He hath o - ver - thrown, he hath o - ver - thrown
 Christ, ex - alt - ed the Christ, ex - - - alt - ed
 he hath ex - alt - ed, he hath ex - alt - ed, ex -
 He hath o-verthrown their gods, he hath ex -

He taught im - pi - e - ty, he taught im -
 - cri - - fice! He taught im - pi - e - ty, he taught im -
 He taught im - pi - e - ty, he taught im -
 He taught im - pi - e - ty, he taught im -
 their gods, he hath ex - alt - ed the Christ! He taught us pi - e - ty,
 the Christ, he hath ex - alt - ed the Christ! He taught us pi - e - ty,
 - alt - ed the Christ, he hath ex - alt - ed the Christ! He taught us pi - e - ty,
 - alt - ed the Christ, he hath ex - alt - ed the Christ! He taught us pi - e - ty,

- pi - e - ty! He is the Fa - - ther of Chris - - tians!
 - pi - e - ty! He is the Fa - - ther of Chris - - tians!
 - pi - e - ty! He is the Fa - - ther of Chris - - tians!
 - pi - e - ty! He is the Fa - - ther of Chris - - tians!
 he taught us pi - e - ty! He is in - deed our Fa - - ther, he is in -
 he taught us pi - e - ty! He is in - deed our Fa - - ther, he is in -
 he taught us pi - e - ty! He is in - deed our Fa - - ther, he is in -
 he taught us pi - e - ty! He is in - deed our Fa - - ther, he is in -

He taught them not to sa-cri - fice, nor to wor - ship the

- deed our Fa - - ther!
- deed our Fa - - ther!
- deed our Fa - - ther!
- deed our Fa - - ther!

gods, nor to wor - ship the gods. He taught them not to sa-cri-fice,
He taught them not to sa-cri-fice, nor to wor -

He taught them not to sa-cri - fice, nor to
gods, he hath o-verthrown their gods, he hath ex - alt -

nor to wor-ship, to wor-ship the
- ship the gods, to wor-ship the gods,
wor-ship the gods, nor to wor-ship the
o-verthrown their gods, he hath o-verthrown their gods, He hath ex -
- ed the Christ, the Christ;

gods; He taught them
He taught them not to sa - crifice,
He taught them not to sa - cri - fice, nor to
gods; He taught them
He hath o-verthrown their gods, he hath ex - alt - ed the Christ, hath ex -
alt - ed, ex - alt - ed the Christ, ex - alt - ed the Christ, ex -
He hath ex - alt - ed the Christ, ex - alt - ed the Christ;

not to sa - cri - fice, nor to wor - ship the gods. He taught them not to sa - cri -
 wor - ship the gods, nor to wor - ship,
 not to sa - crifice, he
 - alt - ed the Christ, hath ex - alt - ed the Christ. He hath
 o - ver - thrown their gods, he hath ex - alt - ed the Christ.
 - alt - ed the gods, hath ex - alt - ed the Christ.
 He. hath ex - alt -
 He taught them not to sa - cri - fice, nor to wor - ship the
 - fice, nor to wor - ship the gods, nor to wor - ship the
 nor to wor - ship the
 taught them not to
 o - ver - thrown their gods, hath o - ver - thrown their
 He hath o - ver - thrown their gods, he hath o - ver - thrown their
 He hath o - ver - thrown their gods, he hath o - ver - thrown their
 - ed the Christ,

gods, He taught them not to wor - ship the gods!

gods, He taught them not to wor - ship the gods!

gods, He taught them not to wor - ship the gods!

sa - cri - fice, nor to wor - ship the gods!

gods, He hath ex - alt - ed, ex - alt - ed the Christ!

gods, He hath ex - alt - ed, ex - alt - ed the Christ!

gods, He hath ex - alt - ed, ex - alt - ed the Christ!

He hath ex - alt - ed, ex - alt - ed the Christ!

accel.

He taught im - pi - e -

He taught im - pi - e -

He taught im - pi - e -

He taught im - pi - e -

accel.

He taught us

He taught us

He taught us

He taught us

accel.

- ty, He taught im - pi - e - ty! He is the Fa-ther of
 - ty, He taught im - pi - e - ty! He is the Fa-ther of
 - ty, He taught im - pi - e - ty! He is the Fa-ther of
 - ty, He taught im - pi - e - ty! He is the Fa-ther of
 - ty, He taught im - pi - e - ty! He is the Fa-ther of
 pi - e - ty, He taught us pi - e - ty! He is in - deed our -
 pi - e - ty, He taught us pi - e - ty! He is in - deed our -
 pi - e - ty, He taught us pi - e - ty! He is in - deed our -
 pi - e - ty, He taught us pi - e - ty! He is in - deed our -
 pi - e - ty, He taught us pi - e - ty! He is in - deed our -

Più mosso.

Chris-tians! He taught them not to sa - cri - fice, nor to wor -
 Chris-tians! He taught them not to sa - cri - fice, nor to wor -
 Chris-tians! He taught them not to sa - cri - fice, nor to wor -
 Chris-tians! He taught them not to sa - cri - fice, nor to wor -
 Fa - ther! He hath o'er - thrown their gods, He hath ex - alt -
 Fa - ther! He hath o'er - thrown their gods, He hath ex - alt -
 Fa - ther! He hath o'er - thrown their gods, He hath ex - alt -
 Fa - ther! He hath o'er - thrown their gods, He hath ex - alt -

Più mosso.

Tempo primo.

- ship the gods!

- ship the gods!

- ship the gods!

- ship the gods!

- ed the Christ!

- ed the Christ!

- ed the Christ!

- ed the Christ!

Tempo primo.

6997

Nº 17. AIR. O LORD GOD ALMIGHTY. PRAYER.

Andante. ♩ = 72. St POLYCARP. *p*

O Lord God Al-

PIANO. *p* *pp*

cresc.

- migh - ty! God of An-gels and of Pow'rs! and of all the Just, who

live be - fore Thee! I bless Thee, I bless Thee, for that

cresc.

Thou hast thought me wor - thy of this day, wor - thy of this day and

hour! that I—should take

part in the num - ber of Thy Mar - - tyrs; in the

accel.

accel.

cresc.

cup, in the—cup of Thy Christ! For the Re-sur-rec-tion

tr.

Tempo I.

p

colla voce

pp

un-to Life E - ter - nal!

dim.

that I might be re - ceiv - - ed be - fore Thee this

day, a sa - cri-fice well pleas - ing in Thy sight.

ff *Poco più mosso.*
Where-fore, for all these

things, I praise Thee, I bless Thee, I glo - - ri-fy

Thee; with Thy E - ter - nal well be-lov - ed

p

Son, with Thy E - ter - nal well - be-lov - ed

Son; to Whom with

Thee, and with the Ho - - ly Ghost, Be

rall.

Tempo I.

glo - ry now and e - ver-more, be glo-ry now and e - ver-

- more.

tr

Prall.

Nº 18. RECIT. AWAY WITH HIM.

Veloce. THE PROCONSUL.

A-way with

PIANO. *ff*

him! A - way with him! to the flames!

for it is not fit that he should live!

colla voce

segue Chorus.

Nº 19. CHORUS OF PAGANS. AWAY WITH HIM.

Agitato.

SOPRANO. *ff* A - way with him, a - way with him to the

ALTO. *ff* A - way with him, a - way with him to the

TENOR. *ff* A - way with him, a - way with him to the

BASS. *ff* A - way with him, a - way with him to the

Agitato. ♩ = 176.

PIANO. *ff*

flames! A - way with him, a - way with him to the flames!

flames! A - way with him, a - way with him to the flames!

flames! A - way with him, a - way with him to the flames!

flames! A - way with him, a - way with him to the flames!

A -

A -

A -

A -

A -

-way with him to the flames, A - way with him!

-way with him to the flames, A - way with him!

-way with him to the flames, A - way with him!

-way with him to the flames, A - way with him!

a - way with him! to the flames!

a - way with him! to the flames!

a - way with him! to the flames!

a - way with him! to the flames!

to the flames! A -

to the flames! A -

to the flames! A -

to the flames! A -

-way with him, a - way with him to the flames! A -

-way with him, a - way with him to the flames! A -

-way with him, a - way with him to the flames! A -

-way with him, a - way with him to the flames! A -

-way with him, a - way with him to the flames!

-way with him, a - way with him to the flames!

-way with him, a - way with him to the flames!

-way with him, a - way with him to the flames!

6997

[illegible]

to the flames!

to the flames!

to the flames!

to the flames!

6997

This page contains six systems of musical notation for piano. The notation is written on grand staves, each with a treble and bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several accidentals, including sharps and flats. Dynamic markings include *Ped.* (Pedal), *ff* (fortissimo), and an asterisk ***. The notation is arranged in a standard musical score format, with measures separated by bar lines.

Nº 20. SYMPHONY.

Andante.

PIANO. *pp*

Nº 21. TRIO. IN THE SIGHT OF THE UNWISE.

Andante. THREE ANGELS.

SOPRANO I. In the sight of the un - wise he seem - ed to

SOPRANO II. In the sight of the un - wise he seem - ed to

ALTO. In the sight of the un - wise he seem - ed to

Andante. ♩ = 116.

PIANO. *p*

die, and his de - par - ture is ta - ken for

die, and his de - par - ture is ta - ken for

die, and his de - par - ture is ta - ken for

mi - se - ry,

mi - se - ry, but he is at

mi - se - ry, but he is at peace, he is at

but he is at peace, he is at peace. In the

peace, he is at peace. In the

peace, he is at peace. In the

sight of the un - wise he seem - ed to die, In the
sight of the un - wise he seem - ed to die,
sight of the un - wise he seem - ed to die,

sight of the un - wise, he seem - -
In the sight of the un - wise,
In the

- ed to die, and
of the un - wise he seem - ed to die
sight of the un - wise he seem - ed to die

his de - par - ture, and his de - par - ture is
and his de - par - ture is ta - ken
he seem - ed to die, and his de -

ta - ken for mi - se - ry, but he is at peace! In the
for mi - se - ry, for mi - se - ry, but he is at peace! In the
- par - ture is ta - ken for mi - se - ry, but he is at peace! In the

sight of the un - wise he seem - ed to die, and
sight of the un - wise he seem - ed to die, and
sight of the un - wise he seem - ed to die, and

his de - par - ture is ta - ken for mi - se - ry, but he is at

his de - par - ture is ta - ken for mi - se - ry, but

his de - par - ture is ta - ken for mi - se - ry,

peace, but he is at peace; he is at peace, he is at

he is at peace; he is at peace, he is at

but he is at peace; he is at

peace!

peace!

peace!

Nº 22. CHORUS OF CHRISTIANS. HE IS AT PEACE.

Andante maestoso.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

He is at

Andante maestoso. ♩ = 56.

peace!

peace!

peace!

peace!

There - fore we bless Thee,

There - fore we bless Thee,

There - fore we bless Thee,

There - fore we bless Thee,

there - fore we bless Thee, we glo - ri - fy Thee, O

there - fore we bless Thee, we glo - ri - fy Thee, O

there - fore we bless Thee, we glo - ri - fy Thee, O

there - fore we bless Thee, we glo - ri - fy Thee, O

Fa - - - ther!

Fa - - - ther!

Fa - - - ther!

Fa - - - ther!

To Whom, with Thy E -

To Whom, with Thy E -

To Whom, with Thy E -

To Whom, with Thy E -

- ter - nal Son, and with the

- ter - nal Son, and with the

- ter - nal Son, and with the

- ter - nal Son, and with the

Ho - ly Ghost,

Ho - ly Ghost,

Ho - ly Ghost,

Ho - ly Ghost,

be glo - ry, and

be glo - ry, and

be glo - ry, and

be glo - ry, and

thanks, for e - ver - more; glo - ry, and

thanks, for e - ver - more; glo - ry, and

thanks, for e - ver - more; glo - ry, and

thanks, for e - ver - more; glo - ry, and

thanks, for e-ver-more, for e-ver-more; for e - ver - more.

thanks, for e-ver-more, for e-ver-more; for e - ver - more.

thanks, for e-ver-more, for e-ver-more; for e - ver - more.

thanks, for e-ver-more, for e-ver-more; for e - ver - more.

Nº 23. DOUBLE-CHORUS. AMEN.

Non troppo presto.

SOPRANO.

ALTO.

TENOR.

BASS.

CHORUS I.

SOPRANO.

ALTO.

TENOR.

BASS.

CHORUS II.

PIANO.

Non troppo presto. ♩ = 138.

The musical score is for a double-chorus setting of 'Amen'. It features two vocal choruses, Chorus I and Chorus II, each with Soprano, Alto, Tenor, and Bass parts. The piano accompaniment is written for a grand piano. The tempo is marked 'Non troppo presto' with a metronome indication of 138 beats per minute. The key signature has two sharps (F# and C#), and the time signature is common time (C). The score is divided into two systems. The first system shows the vocal entries and the piano accompaniment. The second system continues the vocal parts with various melodic lines and rests, while the piano accompaniment provides a steady harmonic and rhythmic foundation. Dynamics such as *f* (forte) are indicated throughout the score.

[illegible]

[illegible]

[illegible][illegible]

This image shows a page of musical notation for a choir. The score is written for multiple voices and piano accompaniment. The vocal parts are represented by several staves at the top, while the piano accompaniment is at the bottom. The lyrics "A - men" are repeated throughout the score, indicating a liturgical or hymn-like piece. The notation includes various musical symbols such as notes, rests, and bar lines. The overall style is that of a traditional choral score.

-men, A - men,
 -men, A - men, A - - men, A - - men, Amen, A - men,
 - men, Amen, A - men,
 A - men, A - men, A - men, A - men, A - men, Amen, A - men,
 -men, A - men,
 -men, A - men, A - - men, A - - men, Amen, A - men,
 - men, Amen, A - men,
 A - men, A - men, A - men, A - men, A - men, Amen, A - men,
 A - - men,
 A - - men, A -
 A - - men, A -
 L.H.

[illegible]

A - -men, A - men, A - -men, A - -

A - -men, A - men, A - -men, A - -

A - -men, A - men, A - -men, A - -

A - -men, A - men, A - -men, A - -

A - -men, A - men, A - -men, A - -

A - -men, A - men, A - -men, A - -

A - -men, A - men, A - -men, A - -

A - -men, A - men, A - -men, A - -

- men.

- men.

- men.

- men.

- men.

- men.

- men.

- men.

- men.

- men.

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